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ABSTRACT

Developed to enhance students' cultural awareness of Africa and the Far East, this guide contains both interdisciplinary and specific content curriculum materials for two course units in Advanced Placement English. These units were designed to (1) communicate the countries' rudimentary geography and history; (2) introduce the value systems, culture, institutions, and aesthetics of the Third World; and (3) teach students to work knowledgeably with the large numbers of Third World students in the school system. The objectives, procedures, products, and evaluation are outlined for each unit. Among the instructional materials included in the Far East unit are definitions, a horticulture project, a slide show guide, worksheets and unit tests, an assignment on the identification of Far Eastern influences on Western artists and poetry, Indian English prose and poetry with discussion questions, a worksheet on the Imagist school and review of literary genres, and narrative/drama as a literature mini-unit. Among the materials included for the African unit are an assignment dealing with mythic patterns in the literature, history, and art of the culture; readings of novels set in Africa; worksheets dealing with a field trip to the Museum of African Art; a slide show; "praise" poems; a comprehensive unit test; and maps, worksheets, and poems. (JD)

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EXPLORING THE THIRD WORLD
TWO INTERDISCIPLINARY UNITS
FOR ADVANCED PLACEMENT ENGLISH

SPRINGBROOK HIGH SCHOOL
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Silver Spring, Maryland 20904

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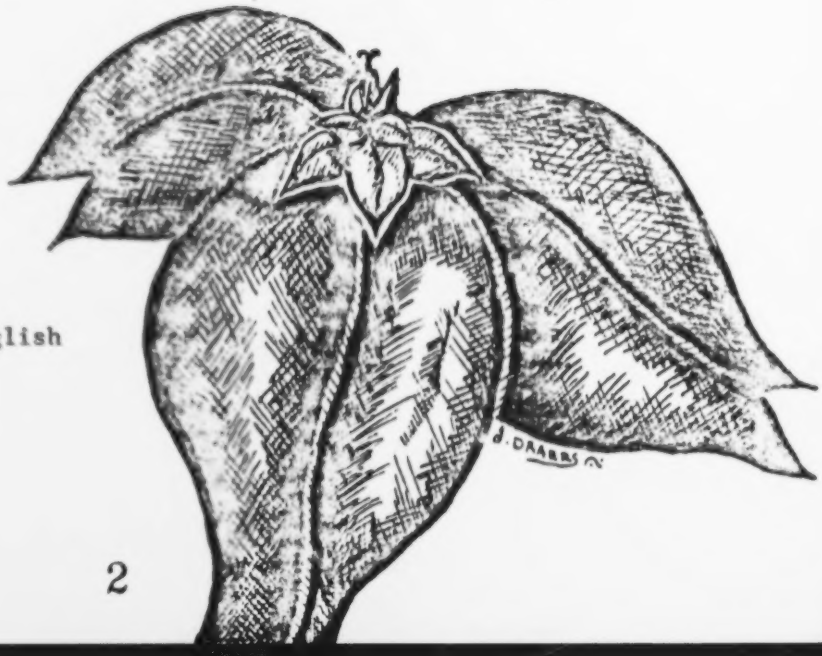

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EXPLORING THE THIRD WORLD: TWO INTERDISCIPLINARY UNITS FOR ADVANCED PLACEMENT ENGLISH

Introduction

As English teachers, we can blame other departments and lament our students' lack of knowledge about Africa and the Far East or we can educate ourselves and teach our students. Some years ago we chose, rather than lament, to campaign for supplemental materials, slide-tape kits introducing Japan and China marketed by the Center for the Humanities, haiku materials put together by Stanford University, filmstrips on Chinese poetry developed at Princeton, kits and maps from the Museum of African Art. We comb catalogues for new books, search newspapers for maps. We draft parents and community members to play the koto or demonstrate Ikebana or dance. Videotapes of such performances as well as slide-illustrated lectures based on our prowling about in Far Eastern collections in Boston, New York, Philadelphia and our own Smithsonian complex provide some support for our students as they work through units as varied as the development of language families, A Passage to India, the oral tradition.

Since we began this conscious effort to introduce our students to the third world three years ago, our Advanced Placement English students have created display cases each fall through which they share their work with their classmates and visitors to the school. We have entertained AFS exchange students and teachers from Africa and the Far East. Our students have actively pursued opportunities to travel in the third world, bringing back into the classroom and into their community a new awareness of culture and history. From such beginnings we have glimpsed the enormity of our own culture gap. The attached lesson plans hardly enable us to fill all the crevices, but they do help us bridge several specific chasms.

Observations

The genesis of these units for gifted students in Advanced Placement English was a September P.T.A. meeting three years ago. That evening we met with parents of all our students, including the seniors who elected Advanced Placement English. Like most large, urban high schools, we value our multi-culture student population. But AP English was new in our school, and we were not prepared for the response these parents, many wearing saris or dashikis, gave to our innocent "What shall we teach your children?" "Two things," they answered. One, "how to use the public transportation system," and two, "something, anything, about the literature we know."

Because we were working with the new grade 12 Advanced Placement English class, we had more latitude in developing our response to these requests than would be possible with younger or less responsible and intelligent students. Reaping a secondary benefit, we were able to subdue the public transportation system by dent of determination and good humor as we toured bonsai collections, art museums, embassies and consulates. Thus these units responded to both the parental requests.

In addition to responding to our parents and community, we reaped a school wide benefit from the interdisciplinary format of the units. Increased interaction among students of different cultural backgrounds and different academic levels was one of the most rewarding aspects of the entire project. The Advanced Placement English students, highly verbal with a learning style dependent upon reading and absorbing information, at first resisted what they perceived to be a cut-and-paste exercise when required to create a work of art--bonsai or brush painting. The horticultural students hesitated over haiku. Students in English and humanities initially overlooked the complexity of such concepts as personal totems and took some time to understand the sophistication of oral festival literature. However, all the students became increasingly sensitive to inter-cultural connections. We were especially pleased as students of all academic levels developed an awareness of both the values of difference and the need for connections.

Each year the units lengthen, threatening to overwhelm the rest of the curriculum. Course content, while meeting the same objectives, varies in response to student interest and needs. Obviously, Asian and Black students may bring as much to these third world units as they take away. Yet for many students cultural pride is here for the first time nourished in an advanced course. Such work in an advanced English course continues to be greatly appreciated by gifted students and by their families.

Summary

The Far Eastern and African interdisciplinary units have helped us meet the following objectives directed toward enhancing international education in our school and in our community:

1. to communicate the reality of the countries and their people at the most basic level of rudimentary geography and history, including the ability to pronounce the names of places, people, historical events and works of art,
2. to introduce advanced students who have completed a rigorous academic program in the American secondary school to the value systems, history, culture, institutions, and aesthetics of the third world,
3. to work knowledgeably with large numbers of young people arriving in our schools from Southeast Asia and Africa. For such students, bringing much more information to us than we can hope to absorb quickly, we need to be capable of at least a maintenance function in terms of their heritage. We must help them assimilate a new culture and language which, while paramount for their immediate survival, need not overwhelm their past.

Meeting these objectives requires the following products:

1. interdisciplinary curriculum materials such as those attached,
2. specific content curriculum materials. Two additional units we are developing at present are
   a. two to three week unit exploring the Far Eastern roots of modern poetry with emphasis on the work of Yeats and Pound directed toward average and above average grade 12 students,
   b. six week unit on civil wars, including the American Civil War, current international civil strife and Macbeth directed toward grade 11 and 12 students in history and English, as well as students of English for Speakers of Other Languages.

We hope that such units as these and the units we are now developing can be incorporated as background materials in existing high school courses at grade levels and different academic levels, enriching the study of comparative folklore, ballads, epics, nationalism (by including domestic design and landscape gardening).

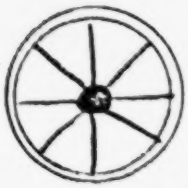
We look forward to curriculum guides for currently mandated units in honors level English and social studies classes that include more broadly based informational articles directed to state and national content area publications and pedagogical journals.

LOTUS - rises from the mud through the water into the light, beauty from filth. Represents the three elements of earth, water and air and is shaped like a circle/wheel.

The lotus and the wheel are especially associated with Buddha's fourfold path.

1. awakening
2. recognition
3. struggle
4. renunciation

WHEEL - the cycle of existence.



SERPENT - the uneasy combination of sacred and profane, the blessing fraught with death. The serpent which swallows its own tail becomes a circle, symbol of eternity.

The seven-headed celestial serpent upon whose coils Vishnu rests.

TREE, AS IN TREE OF LIFE, and RIVER - Both always changing but a unity, always the same. The sacred river image such as the Ganges and the sacred tree such as the Bodhi tree under which Buddha sat to receive enlightenment are familiar symbols to us from the Mississippi in Huck Finn and the jumping tree in Separate Peace.

COW - the life lived entirely for others. One of the Vedic hymns praises the cow who lives on waste yet provides all we need to survive: milk, fuel, and in death, fertilizer.

YIN-YANG - female principle of darkness, cold, wetness, passiveness and male principle of light, heat, dryness, activity - together all that exists. This symbol was developed in China and is important in Chinese and Japanese art and philosophy.

lingam and yoni - stylized representation of the male and female cosmic principals, especially associated with Shiva and his consort. These concepts are most often represented architecturally in Hindu temples.

INTERDISCIPLINARY UNIT: ENGLISH/SCIENCE

The following is a two-week unit planned for use with AP English classes and horticulture classes.

Objectives:

Instructional
1. Interdisciplinary setting,
2. Multi-ability level,
3. Emphasis on impact of the environment on aesthetic perceptions.

Performance - Students will be able to
1. relate the aesthetic object to the environment,
2. explain the process by which the object is created,
3. understand the cultural context of the object,
4. duplicate the process given the limits of skill and ability of the individual student.

Procedures:

- Classroom instruction on background relevant to the unit
- Lecture-demonstration on bonsai with a guest lecturer
- Lecture-demonstration on Eastern art
- Field trip
  - AM - National Arboretum Bonsai Collection
  - PM - Freer Art Gallery

Products:

- Art object
  - dried flowers
  - bonsai
  - terrariums
  - wreaths
  - brush paintings
  - ceramics
  - screens
  - calligraphy
  - haiku
  - drawings

Evaluation:

- Quiz on lecture content
- Field trip worksheet

FAR EASTERN UNIT: ADVANCED PLACEMENT ENGLISH

The following materials supplement and expand the Far Eastern Interdisciplinary Unit.

Objectives:

1. Increased awareness of the range of literature in the Far East
2. Increased awareness of the history of India, China and Japan as reflected in the literature of these cultures
3. Increased awareness of the contact periods between the Far Eastern and European cultures
   a. Alexander the Great
   b. Marco Polo
   c. The British and American involvement

Procedures:

1. Class lectures: history, geography and literature
   a. India
   b. China
   c. Japan
2. Class reading and discussion of A Passage to India

Evaluation:

1. Completed notebook
2. Unit test on supplemental materials
3. Unit test on A Passage to India
4. Completed showcase sharing art projects from interdisciplinary unit and historical, cultural and literary information.

SLIDES FOR ART OF THE FAR EAST: INTRODUCTION

OBJECTIVES:

to introduce students to the variety of Far Eastern art
to study with students a few fine fine examples in local collections
to suggest possible models for individual student projects

Part I - Moslem **These examples of Near Eastern art are included as they are representative of Moslem influence in India. Also, it is important at the beginning to mention the Greek and later the Moslem influences on Far Eastern art.**

1. Masjid- Jami (Jami Mosque), Isfahan, Iran. Dome is 11th century.
2. Detail of doorway - Note types of design: Vegetal, calligraphic, geometric
3. Mihrab (wall niche facing Mecca)
4. Leaf of Koran, gold frontispiece - 14th century
5. Leaf from Book of Kings, national epic of Iran
6. Detail of leaf, Ardashir and the slave girl, Gulmar. This union marks the beginning of the Sesanian dynasty

Part II - Southeast Asia/ India

1. Avalokiteshvara (statue of god) Cambodian - 750-800 A.D.
2. Nandi, mount of Shiva 1200-1250
3. Parviti, consort of Shiva, bronze, 9th century
4. MS page- Jahangir entertains Shah Abbas, 1615. At lower left is James I taken from the John DeCritz portrait given to Jahangir by Sir Thomas Roe, Head of Muslin shrine at Ajmer, Sultan of Turkey and the Hindu who painted the picture, Bichitr.
5. MS page - Rajput, 1700 Girl feeding deer

Part III - China

1. Carved jade - 206 B.C. - A.D. 220
2. Vase, blue-and-white - 1280-1368
3. Vase, peach bloom glaze - 1662-1733
4. Room, Ming - 1348-1644
5. Dog Cage, Chin - 1700
6. Fan, willows with swallows, Sung -1500
7. Album painting, poeny - 1400-1500
8. Hanging Scroll, landscape, Ming - 1384-1644
9. Handscroll, calligraphy - 1500
10. and 11. Handscroll in two parts with calligraphy, plum branch, Chin- 1700

Gilbert and Sullivan, The Mikado

Wallace Stevens, "Thirteen Ways of Looking at a Blackbird"

Ezra Pound, "The River-Merchant's Wife: A Letter"

Ezra Pound,"At a Station of the Metro"

Part IV - Japan These works were created between 1700 and about 1850 when Japan emerged from two centuries of isolation.

1. Hanging scroll, watercolor on paper, monkeys
2. Screen, landscape
3. Screen, cranes. Note variety of the birds, use of gold leaf
4. Mt. Fuji, painting. Note figure with back to viewer.
5. The Great Wave by Hokusai, from his 36 Views of Mt. Fuji, woodblock print
6. Kabuki actors, woodblock print
7. Nō robe, silk embroidered and gold stamped

Screens are usually six panels. Sliding doors are two panels and have lovely inset hardware. Read from right to left, top to bottom. Right side is male,left is female. Focal point of a narrative screen will be at the center (unlike a comic strip!)

Japanese prints and printings called ukiyo-e , pictures of the 'floating world' of transient pleasure the theater, the pleasure quarters, and travel, were extremely popular. These prints has a great impact on Western artists.

William Butler Yeats Nō plays

Advanced Placement English
Field Trip Worksheet: National Arboretum
and Freer Gallery
Due next class - 20 points

Name _____

Date _____ Class _____

1. Describe briefly your favorite bonsai. You may sketch it, but you must also describe it briefly.

2. What are viewing stones?

3. Do you prefer the larger bonsai or the miniatures? Why?

4. Describe an effective container you noticed. Why did this container especially appeal to you? Does it complement the plant material in any specific way?

5. Why do you think this ancient art form is becoming so popular today?

6. Describe briefly your favorite work of art in the Freer collection. Tell what it is and where it came from as well as how old it is.

7. Find and give the title or a brief description of at least one art work from Japan, China and India.

8. Comment on the use of nature in one painting from China and Japan.

9. Is far eastern art realistic or not? Defend your answer.

Advanced Placement English
Unit Test: Far Eastern Literature and Art
(100 points)

Directions: Answer the following questions on your own paper. Please write in ink. Use your notes and dittos.

I. Identify the following. Give the significance whenever possible. Be brief but specific. (50 points)

1. Vedas
2. Shakuntala
3. British East India Company
4. Sinbad the Sailor
5. 326 B.C.
6. Battle of Plassey
7. Li Po
8. Diamond Sutra
9. 1275 A.D.
10. Confucius
11. Buddha
12. kabuki
13. Chikamatsu
14. Noh
15. Lady Murasaki
16. Bashō
17. tanka
18. renga
19. Ikebana
20. Zen
21. Sanskrit
22. Freer
23. Ezra Pound
24. Imagist Creed
25. Indo-European Language

II. Develop a well-organized, paragraph-length response to each of the following. (10 points each)

1. Discuss the characteristics of Far Eastern poetry. List and support with specific quotations from your dittos or your memory. You may paraphrase but specific quotations are very impressive.

2. Select one of the haiku below and tell me everything about it as a specific poem and as an example of a type.

Evening moon:
plum blossoms start to fall
upon the koto.
-Shiki

To bird and butterfly
unknown, a flower blooms:
the autumn sky.
-Bashō

3. Discuss briefly the oriental view of originality as you have seen it manifested in the art and literature we studied. Be as specific as possible.

4. Develop an analogy based on this comparison: a haiku is like a bonsi.

5. This brief encounter with Far Eastern literature/art is a new addition to our program. Please answer as honestly as possible two questions: should we continue this unit another year and what should we add or omit? Remember, we are talking about a three week unit. Your answer will be judged on the basis of how well you support what you say.

NOTES AND QUESTIONS WORKSHEET

Directions: The notes below point out some things to watch for in the film version of E. M. Forster's famous novel. Read over the notes now. After you have viewed the film, jot down your responses to the questions. If you have read the novel, draw on it as well as the film for your answers. This worksheet is due next class.

1. Notice the paintings shown with the titles and credits at the beginning of the film. These richly detailed figures are wall paintings from Ajanta, in central India, a group of twenty-nine gloriously decorated Buddhist caves burrowed into a horseshoe cliff between 200 B.C. and 700 A.D. Partly because India is a hot country, many of its shrines are in such man-made caves. Director David Lean could find no caves that fit his concept of the Marabar caves and much to the annoyance of Indian officials blasted a cliff face in southern India to make the setting for this film. What is so unusual about the Marabar caves?

2. The events of the first fifteen minutes of the film are not in the novel. First, we see Adela book passage in London. Notice the heavy rain and the travel posters showing the Malabar caves. Second, Adela and Mrs. Moore arrive in Bombay on the west coast of India. Third, Adela and Mrs. Moore travel by train across northern India from Bombay to Chandrapore, on the way meeting the head of the British government in Chandrapore and his wife and seeing the moon in the Ganges for the first time. With the interrupted dinner party of Dr. Aziz and his friends and the scene in the Mosque, we pick up the opening scenes of the novel. Why do you think the director added these opening scenes?

3. Adela's visit to the ruined temple is not part of the novel. The erotic sculpture she sees is tame compared to that of the great temples at Khajuraho and elsewhere in India. Also, such troops of vaguely menacing sacred monkeys are usual. Why do you think this scene was added? How does it foreshadow the trip to the Malabar caves? What does it tell us about Adela's desire to see what she calls "the real India"?

4. Aziz and Fielding, the British educator, meet for the first time as Fielding is dressing for the "bridge party" he has arranged to introduce Adela and Mrs. Moore to Indians in a more pleasant setting than the official bridge party given for them at the club. Aziz impulsively lends Fielding one of his own collar studs and the two become immediate friends. Later in the film, after the trial, Fielding visits Aziz while he is dressing for his victory party. This second dressing scene is not in the novel. As a matter of fact, Fielding goes with Aziz to the victory party. Other than saving money on additional sets and actors, what does the director gain by adding this scene? What does he lose?

5. The ending of the film differs substantially from the novel. It omits the Hindu religious ceremonies and the Muslim legends. Mrs. Moore's second son, Stella's brother Ralph, and Aziz's second son are deleted. The setting is moved from a central Indian state ruled by a native Hindu prince to the postcard-pretty Vale of Kasmire, a Muslim state in the very northwest tip of India. Aziz is left standing on the road as Fielding and Stella drive away rather than Aziz and Fielding riding horseback and arguing together the future of India. By such changes, the director shifts the focus of some of the major conflicts. See if you can remember at least one scene in which each of the following conflicts is visualized.

Racial (darker skinned people - lighter skinned people)
Regligious (Muslim-Hindu-Christian)
Sexual (men-women or individual's within themselves such as Aziz's complex feelings for his dead wife vs. his interest in beautiful women or Adela's realization that she does not love Ronny)
Age (Mrs. Moore - "carnal embracement")
Cultural Expectations
Patriotism (Ronny - Mrs. Moore on why the British are in India)

Advanced Placement English
Unit Test: A Passage to India
(100 points)

Directions: Answer the following questions on your answer sheet. When you have finished, turn in your sheet. You may use your book and notes for the essays.

Select the best answer from those given.

1. A Passage to India was published in a) 1942, b) 1924, c) 1818, d) 1950, e) 1975.
2. E. M. Forster is a) English, b) American, c) Indian, d) Irish, e) Russian.
3. Chandrapore is on what river? a) Nile, b) Ganges, c) Yellow, d) Thames, e) Euphrates.
4. Kawa Dol is a) a cave, b) a mountain, c) a river, d) a plain, e) a highway.
5. Miss Derek does all of the following except a) drive a car, b) own a harmonium, c) marry a Maharani, d) dog-sit a fox terrier, e) rescue her friend.
6. E. M. Forster wrote all of the following except a) Howards End, b) Two Cheers for Democracy, c) "My Wood," d) To the Lighthouse, e) Aspects of the Novel.

Match the letter of the correct system of belief with the names below.
a) Moslem b) Hindu c) Christian d) Patriotism e) Buddhism

7. Aziz
8. Mrs. Moore
9. Godbole
10. Ronny

Each of the following relationships describe the character's connection to Aziz. Match the correct letter to the name of the character.
a) lawyer b) poor relative c) co-worker d) friend e) child

11. Ahmed
12. Panna Lal
13. Hamidullah
14. Latif
15. Amritrao

For each of the following quotations, first give the letter of the name of the speaker and second give the letter of the name of the person spoken to. Where two people are listening, cite the letter of the older person first.
a) Aziz b) Mrs. Moore c) Fielding d) Adela Quested e) Professor Godbole

"I don't think I understand people very well. I only know whether I like or dislike them."
16.
17.
"Then you are an Oriental."
18.
19.
"Oh, she's all right...she went down to see Miss Derek. Well, here's luck! Chin-chin!"
20.
21. and
22.
"Try seeing Indians."
23.
24. and
25.
"The desire to behave pleasantly satisfies God. ... The sincere if impotent desire wins His blessings. I think everyone fails, but there are so many kinds of failure. Good will and more good will and more good will."
26.
27.

Advanced Placement English
Unit Test: A Passage to India (continued)

"I like mysteries but I rather dislike muddles."
28.
To a group
"I say to Him, come, come, come, come, come, come. He neglects to come."
29.
30.
"Kindness, more kindness, and even after that more kindness. I assure you it is the only hope."
31.
32.
"I shall survive it. I travel light."
33.
34.
"What is the use of personal relationships when everyone brings less and less to them? I feel we ought all to go back into the desert for centuries and try and get good."
35.
To a group
"Is emotion a sack of potatoes, so much the pound, to be measured out? Am I a machine? I shall be told I can use up my emotions by using them, next."
36.
37.
"We hate one another, but we hate you most."
38.
39.
"Why can't we be friends now? ...It's what I want. It's what you want."
40.
41.

Below are a group of statements describing important moments in the book. Some are comic, some ironic, some mystical, but all crucial to the story. Using the list of characters given above, identify the person referred to in the underlined section of the statement.

42. "A sudden sense of unity, of kinship with the heavenly bodies, passed into the old woman and out, like water through a tank, leaving a strange freshness behind."
43. "The world, he believed, is a globe of men who are trying to reach one another and can best do so by the help of good will plus culture and intelligence--"
44. "Unlike the green bird or the hairy animal, she was labelled now."
45. "His conventions were social. There is no harm in deceiving society as long as she does not find you out, because it is only when she finds you out that you have harmed her; she is not like a friend or God, who are injured by the mere existence of unfaithfulness."
46. "I'd far rather leave a thought behind me than a child."
47. "...she strove in vain against the echoing walls of their civility."
48. "She had come to that state where the horror of the universe and its smallness are both visible at the same time--the twilight of the double vision in which so many elderly people are involved. ... But in the twilight of the double vision, a spiritual muddledom is set up for which no high-sounding words can be found; we can neither act nor refrain from action, we can neither ignore nor respect Infinity."
49. "So you thought an echo was India; you took the Marabar caves as final?" they laughed, "What have we in common with them, or they with Asirgarh? Good-bye!"
50. "He loved the wasp equally, he impelled it likewise, he was imitating God."

Turn in your answer sheet and test. Using the passage(s) you have prepared from the novel, write a well-organized short essay in which you discuss a major theme in the novel. On a second sheet of paper, write a well-organized short essay in which you analyze Forster's style. Be as specific as possible. Support what you say with quotations from the text. These essays will be graded on both content and mechanics.

Advanced Placement English

Far East Unit: Influence on
on Modern Art and Poetry
(50 points)

Name_____

Class___Date_____

Date due_____

Objectives

1. to identify influences from the Far East on Western artists:themes and compositions
2. to document such influences as we identify by studying selected works of art and literature

Procedures

1. View slides noting works that illustrate the following themes and compositional elements. You are not limited to just the works we view in class. Draw on your notes from museum visits, what you have studied in other classes, and what you have picked up in your own reading and looking. This is your viewing journal.

THEMES:	COMPOSITIONAL ELEMENTS:
birds	silhouetted or flattened figures
flowers	strong diagonals
trees, especially bamboo	truncated figures
animals	trellis and grill
water, especially waves, rain	strong verticals
genre scenes	zig-zag and undulating used together
portraits	circles inset within the picture
the grotesque	post or very long, thin pictures

2. Read the following works as assigned. Keep a reading journal! Your journal will help in class discussion and in writing assignments. More important, it will help you clarify your thinking about these famous works.

Pope, Alexander. Rape of the Lock, Canto III (LP) } Chinoiserie
Lamb, Charles."Dissertation on Roast Pig"(LB) }
"Old China"
Dickinson, Emily,selections in AL, LP
Rossetti,Dante Gaberiel, "The Woodspurge" (AL,
Pound, Ezra, "Exile's Wife" (TCP)
"River-Merchant's Wife: A Letter"
"At a Station of the Metro"
Frost, Robert, "A Patch of Old Snow" (LP)
Steven, Wallace, "Thirteen Ways of Looking at a Blackbird"(LP)
Shapiro, Karl, "In the Second Best Hotel in Tokyo"(TCP)
Wright, James, "As I Step over a Puddle at the End of Winter, I Think of An Ancient Chinese Governor) (TCP)
Levertov, Denise, "What Were They Like?" (TCP)
Atkinson, Jennifer, "Hail on Stone Mountain"
"Fortune Telling"

*Titles not in the indicated texts will be part of your packet.

Evaluation

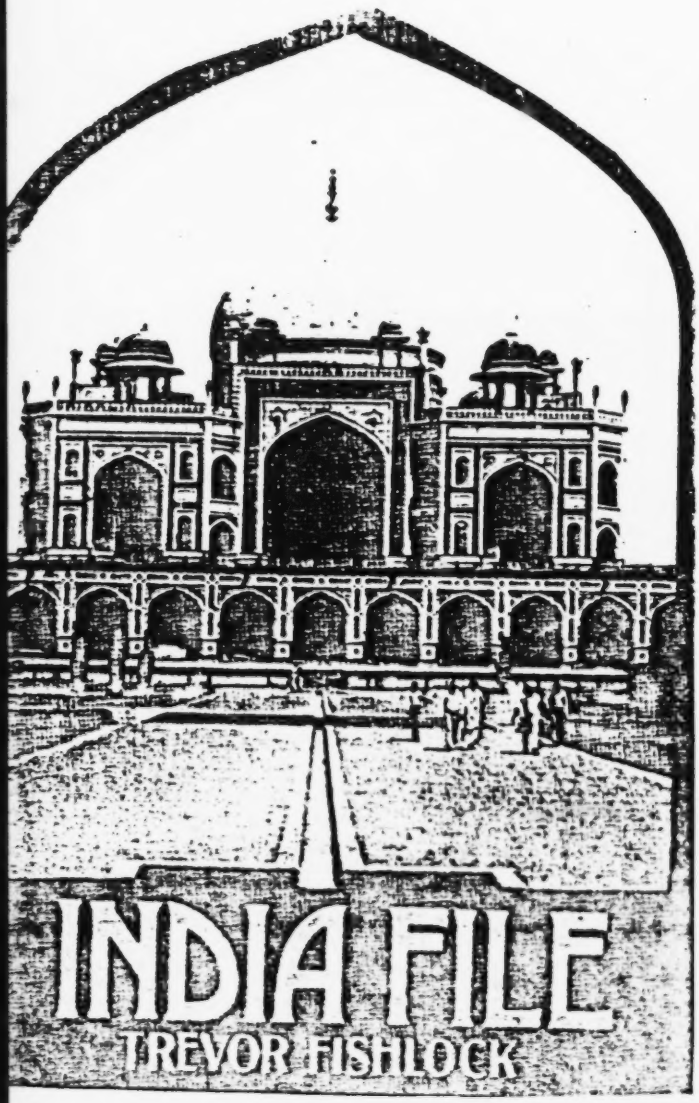
1. Class discussion and small group presentations
2. Your reading/viewing journal. Include one section in which you document Far Eastern influence by noting the trappings which have caught the imagination of Western artists. Watch for kimonos,screens,rugs,vases and pottery, fans, lacquer work, actual prints, paintings, scrolls.

INFLUENCE ON WESTERN ART
AND POETRY - 1850 to present

OBJECTIVES:
to identify influences from the Far East on Western artists
to document such influence by studying selected works of art and literature

FAR EAST	WEST
Call to mind here that Venice as we know it is the result of Marco Polo's visit to Cathay.	1. Cannaletto, Venice - 1730's According to Fielding in A Passage to India, Venice "stood in the right place, whereas in poor India everything was placed wrong." Study the last pages of "Caves."
2. Utamaro, Midnight Revelry, 1754-1806	2. William Hogarth, Beggar's Opera, Scene iii, 1729
3. Compare Blake as poet/artist with the Far Eastern poet/artist/calligrapher	3. William Blake engravings, Last Supper
4. Kiyonobu, Endo period (ghosts, demons in Kabuki).	4. Queen Katherine's Dream
5. Compare eastern and western dragons.	5. The Great Red Dragon and the Woman Clothed at the Sun
6. Court robe, 5 clawed dragons.	6. Raphael, St. George and the Dragon
7. Dragon robe, satin, embroidered.	7. Rogier Van Der Weyden, St. George and the Dragon, c. 1400
8. Dragon robe, satin, silk, seed pearls, coral.	
9. Bird-and-flower pictures, Chinese album painting, Ming Dynasty.	9. Fantin-Latour, Still Life, 1886
10. Chinese fan painting.	
11. Korean hanging scroll, puppy with feather, 1500	11. Gauguin, Still Life with Three Puppies, 1888
12. Korin, screen, Iris and Bridge, c. 1700	12. Van Gogh, Irises, c. 1890
13. Japanese gardens	13. Monet, Bridge over Lilies
14. Lotus garden	14. Monet, Waterlilies triptych
15. Flower arrangement	
16. Momayama, screen, landscape, c. 1800	16. Cezanne, Pines and Rocks, 1900
17. Hokusai, Great Wave at Kanagawo, c. 1800 Most famous print ever made.	17. Caprice in Purple and Gold: The Golden Screen
	18. The Princess from the Land of Porcelain
	19. Harmony in Blue and Gold: The Peacock Room, NW corner

FOR DISCUSSION: How does the Japanese artist paint a snow-covered landscape in fog?
How would Whistler paint a black cat in a coal bin at midnight?



There is some innocent enjoyment to be had from seeing English at work in India, just as there is in reading English menus in foreign restaurants. In common with many people using the putty language Indians roll and squeeze it to suit their needs and add some ingredients of their own. Indian English is much like the Queen's in content, but has a distinctive and piquant flavour of its own, a matter of words and phrases as well as accent, which, incidentally is nothing like any of the accents of Wales. I have already mentioned the Shady Motor Car Company in Bombay. I have also seen a Useless Engineering Company and, here and there, Ladies and Giants Tailors. Hindi phrase books are pleasurable sources of a certain English as well as being guides to a vanished age. My own Hindi book offers *Your breastplate is dirty*, *the lock of your musket is trusty*, and *A sepoy shot himself*. Evidently the book would have been more use to Clive, Curzon and Kipling. *Dig a mine*, *wash the barrel*, *show me the cock*, it instructs. *Undress me*, *Are your bowels regular?* and *I had four motions*. And also, a reminder that the British were keen hangers, *He will be hanged tomorrow*. The word for executioner appears in a list of professions which also includes beggar, king, jester, slave, tyrant and mace-bearer.

The books of ready-made letters-for-all-occasions, for which there is much demand, are also enjoyable and instructive, covering almost every predicament.

'I am very much sorry for the abusive language used by my son who has become a bit rustic on my negligence', goes an apology; and: 'I did not ignore you in the street on purpose. Perhaps you are aware that my eyesight is not as good as it should be.'

A suggested off-the-peg letter to a soldier reads: 'How do you face death-warranting situations during different campaigns? Is the feeling of death meaningful to you? May your spirits be always high and make you strong to strike hard whenever there is any infiltration over the border.' A letter to a newly-married girl says: 'You must have adjusted yourself in the family of your in-laws. Always give good impression and impact to them by your every action.' To which the girl might reply: 'They treat me just like their daughter. Really they are affectionate and fondling.' Lovers are advised to write: 'In spite of suffering pangs of love, we should commit our love daringly before our parents. How long can we hide true love from elders?' Slightly desperate swains are urged to copy out the words: 'I am waiting to have a rap in your sweet bosom.'

Some Indian English has a period flavour. The bereaved are always condoled and the prime minister is always felicitated on her birthday. Boxing fans are described as followers of the roped square, and criminals, unless identified as dacoits, are called miscreants. Hooligans and the like are called anti-social elements. They are never caught by the police, always nabbed; just as political parties always bag seats in elections. Criminals still carry swag and detectives are called sleuths. Women take, not lovers, but paramours and may be referred to as socialites. Eve-teasers are young men who annoy girls; hence the frequent headline Cops Nab Eve-teasers. Criminals do not flee. They abscond. Accounts of bus crashes often conclude with the words 'The driver is absconding'. This, incidentally, is unusually prudent, for a guilty driver in rural India runs the risk of being thrashed by survivors to within an inch of his death.

Canvas shoes, which the British call plimsolls and the Americans sneakers, are known as fleetfoots. And a man puts on wearunders before putting on his trousers. He calls his rupees bucks or chips and when he talks of the ordinary people, the public, he speaks of the common man. If he is a government minister he does not fly – he airdashes.

In finding one's way about cities and buildings it is important to know frontside from backside, partly because taxi drivers are often unfamiliar with the area they work in, and one directs them by saying: 'Turn rightside, now leftside, here's backside.'

RABINDRANATH TAGORE

XXXV

WHERE the mind is without fear and the head is held high;

Where knowledge is free;

Where the world has not been broken up into fragments by narrow domestic walls;

Where words come out from the depth of truth;

Where tireless striving stretches its arms towards perfection;

Where the clear stream of reason has not lost its way into the dreary desert sand of dead habit;

Where the mind is led forward by thee into ever-widening thought and action—

Into that heaven of freedom, my Father, let my country awake.

XXXVI

THIS is my prayer to thee, my lord—strike, strike at the root of penury in my heart.

Give me the strength lightly to bear my joys and sorrows.

Give me the strength to make my love fruitful in service.

Give me the strength never to disown the poor or bend my knees before insolent might.

Give me the strength to raise my mind high above daily trifles.

And give me the strength to surrender my strength to thy will with love.

Rabindranath Tagore

Nature affects our moods in many ways. On rare occasions it can affect us in a way that is almost overwhelming, when--like the boy yelling in unbearable joy in the preceding story--we feel such a oneness with it that we all but merge with our surroundings, transported beyond our limitations. The feeling is difficult to describe, but that many have felt it is undeniable. Here is how one great Indian poet and mystic poet has put it in words.

LXIX

The same stream of life that runs through my veins night and day runs through the world and dances in rhythmic measures.
It is the same life that shoots in joy through the dust of the earth in numberless blades of grass and breaks into tumultuous waves of leaves and flowers.
It is the same life that is rocked in the ocean-cradle of birth and of death, in ebb and in flow.
I feel my limbs are made glorious by the touch of this world of life. And my pride is from the life-throb of ages dancing in my blood this moment.

LXX

Is it beyond thee to be glad with the gladness of this rhythm? to be tossed and lost and broken in the whirl of this fearful joy?
All things rush on, they stop not, they look not behind, no power can hold them back, they rush on.
Keeping steps with that restless, rapid music, seasons come dancing and pass away --colors, tunes, and perfumes pour in endless cascades in the abounding joy that scatters and gives up and dies every moment.

Gitanjali: pronounced jē tän·jälē.
Rabindranath Tagore: rə·bēn′drə·nät / tä′gōr; tə·gōr′.

For Discussion

1. Gitanjali, the name of the work from which these two stanzas come, is a Bengali word meaning "song offerings." One might think of them as brief outbursts of feeling--lyrics or psalms to express emotions intensely experienced. The two stanzas view nature in a unified way; that is, all the images contribute to evoking a single aspect of nature. Is it nature as soother, or nature as threatener, or nature as life-giver, or what? What do the images--of a stream and a dance and waves and a rocking cradle and a whirlpool and a cascade and the like--have in common?

2. Kinetic Imagery. In addition to the kinds of imagery considered on page 410, there is yet another--imagery that describes movement, the imagery that would describe a man running with all his might, or lifting a huge rock with every muscle straining, or leaping high to clear an obstacle in his way. Much kinetic imagery is communicated by verbs: crouch, bound, scamper, scuttle, tumble, and many others. What kinetic imagery do you encounter in these stanzas from the Gitanjali?

About the Poet. Grandson of a Bengal prince, Rabindranath Tagore (1861-1941) studied law in England, but returned to India to manage his father's estates and begin the two careers that were to make him famous, as author and as teacher. He began by writing poems in imitation of the ancient poets of India, but soon he was writing tales, parables, and plays about the everyday lives of people he had come to know. In 1901 he established a school in Bengal which later became an international institute. While lecturing in the United States in 1913, he was awarded the Nobel Prize of some $40,000, which he donated to his school. He was knighted by the British in 1915, but rejected the honor in protest against British suppression of Indians.

Nissim Ezekiel

Latter-Day Psalms

NEW POETRY IN INDIA

from Very Indian Poems in Indian English

1. The Patriot

I am standing for peace and non-violence.
Why world is fighting fighting
Why all people of world
Are not following Mahatma Gandhi,
I am simply not understanding.
Ancient Indian Wisdom is 100% correct.
I should say even 200% correct.
But Modern generation is neglecting—
Too much going for fashion and foreign thing.

Other day I'm reading in newspaper
(Every day I'm reading Times of India
To improve my English Language)
How one goonda fellow
Throw stone at Indirabehn.
Must be student unrest fellow, I am thinking.
Friends, Romans, Countrymen, I am saying
(to myself)
Lend me the ears.
Everything is coming—
Regeneration, Remuneration, Contraception.
Be patiently, brothers and sisters.

You want one glass lassi?
Very good for digestion.
With little salt lovely drink,
Better than wine;
Not that I am ever tasting the wine.
I'm the total teetotaller, completely total.
But I say
Wine is for the drunkards only.

What you think of prospects of world peace?
Pakistan behaving like this,
China behaving like that,
It is making me very sad, I am telling you.
Really, most harassing me.
All men are brothers, no?
In India also
Gujaraties, Maharashtrians, Hindiwallahs
All brothers—
Though some are having funny habits.
Still, you tolerate me,
I tolerate you,
One day Ram Rajya is surely coming.

You are going?
But you will visit again
Any time, any day,
I am not believing in ceremony.
Always I am enjoying your company.

2. The Professor

Remember me? I am Professor Sheth.
Once I taught you geography. Now
I am retired, though my health is good.
My wife died some years back.
By God's grace, all my children
Are well settled in life.
One is Sales Manager,
One is Bank Manager,
Both have cars.
Other also doing well, though not so well.
Every family must have black sheep.
Sarala and Tarala are married,
Their husbands are very nice boys.
You won't believe but I have eleven grandchildren.
How many issues you have? Three?
That is good. These are days of family planning.
I am not against. We have to change with times.
Whole world is changing. In India also
We are keeping up. Our progress is progressing.
Old values are going, new values are coming.
Everything is happening with leaps and bounds.
I am going out rarely, now and then
Only, this is price of old age
But my health is O.K. Usual aches and pains.
No diabetes, no blood pressure, no heart attack.
This is because of sound habits in youth.
How is your health keeping?
Nicely? I am happy for that.
This year I am sixty-nine
and hope to score century.
You were so thin, like stick,
Now you are man of weight and consequence.
That is good joke.
If you are coming again this side by chance,
Visit please my humble residence also.
I am living just on opposite house's backside.

3. Irani Restaurant Instructions

Do not write letter
  Without order refreshment
Do not comb
  Hair is spoiling floor
Do not make mischiefs in cabin
  Our waiter is reporting
Come again
  All are welcome whatever caste
If not satisfied tell us
  Otherwise tell others
God is great.

NIGHT OF THE SCORPION

I remember the night my mother
was stung by a scorpion. Ten hours
of steady rain had driven him
to crawl beneath a sack of rice.
Parting with his poison—flash
of diabolic tail in the dark room—
he risked the rain again.
The peasants came like swarms of flies
and buzzed the name of God a hundred times
to paralyze the Evil One.
With candles and with lanterns
throwing giant scorpion shadows
on the sun-baked walls
they searched for him: he was not found.
They clicked their tongues.
With every movement that the scorpion made
his poison moved in mother's blood, they said.
May he sit still, they said.
May the sins of your previous birth
be burned away tonight, they said.
May your suffering decrease
the misfortunes of your next birth, they said.
May the sum of evil
balanced in this unreal world
against the sum of good
become diminished by your pain, they said.
May the poison purify your flesh
of desire, and your spirit of ambition,
they said, and they sat around
on the floor with my mother in the centre,
the peace of understanding on each face.
More candles, more lanterns, more neighbours,
more insects, and the endless rain.
My mother twisted through and through
groaning on a mat.
My father, sceptic, rationalist,
trying every curse and blessing,
powder, mixture, herb and hybrid.
He even poured a little paraffin
upon the bitten toe and put a match to it.
I watched the flame feeding on my mother.
I watched the holy man perform his rites
to tame the poison with an incantation.
After twenty hours
it lost its sting.

My mother only said
Thank God the scorpion picked on me
and spared my children.

ENTERPRISE

It started as a pilgrimage,
Exalting minds and making all
The burdens light. The second stage
Explored but did not test the call.
The sun beat down to match our rage.

We stood it very well, I thought,
Observed and put down copious notes
On things the peasants sold and bought,
The way of serpents and of goats,
Three cities where a sage had taught.

But when the differences arose
On how to cross a desert patch,
We lost a friend whose stylish prose
Was quite the best of all our batch.
A shadow falls on us—and grows.

Another phase was reached when we
Were twice attacked, and lost our way.
A section claimed its liberty
To leave the group. I tried to pray.
Our leader said he smelt the sea.

We noticed nothing as we went,
A straggling crowd of little hope,
Ignoring what the thunder meant,
Deprived of common needs like soap.
Some were broken, some merely bent.

When, finally, we reached the place,
We hardly knew why we were there.
The trip had darkened every face,
Our deeds were neither great nor rare.
Home is where we have to gather grace.

Nissim Ezekiel

Nissim Ezekiel was born in Bombay in 1924, and was educated at Antonio D'Souza High School and Wilson College, Bombay and Birkbeck College, London. He lives in Bombay, where he is Reader in American Literature at the University. In 1964, he was a Visiting Professor at Leeds University; in 1974, an invitee of the U.S. government under its International Visitors Program; and in 1975, a Cultural Award Visitor to Australia. For some time he was Director of Theatre Unit, Bombay. His works include *A Time to Change* (1952), *Sixty Poems* (1953), *The Third* (1959), *The Unfinished Man* (1960), *The Exact Name* (1965), *Three Plays* (1969) and *Snakeskin and Other Poems* (1974), translations from the Marathi of Indira Sant and *Hymns in Darkness* (1976). He has had poems published in *Encounter*, *The Illustrated Weekly of India*, *London Magazine* and *The Spectator*.

Ezekiel's poetry is both the instrument and the outcome of his attempt as a man to come to terms with himself. One finds in the poems the imprint of a keen, analytical mind trying to explore and communicate on a personal level feelings of loss and deprivation. 'Scores of my poems', he says, 'are obviously written for personal, therapeutic purposes.' One such instance is 'Enterprise'. A situation is examined with ironic detachment in the hope that it would offer release. This seldom happens, but he persists in the exercise. Again, he says of himself, 'I am not a Hindu, and my background makes me a natural outsider: circumstances and decisions relate me to India.' In 'Background, Casually', he states his case unambiguously.

'Night of the Scorpion' evokes superstitious practices we haven't still outgrown. It enacts an impressive ritual in which the mother's reaction, towards the end, to her own suffering ironically cancels out earlier responses, both primitive and sophisticated. The interrelationship between the domestic tragedy and the surrounding community is unobtrusively established. The poem also demonstrates the effective use of parallelism.

In 'Poet, Lover, Birdwatcher', the search for love and the word is presented in the person of a birdwatcher. The image is appropriate in the context, where it helps to control a 'potentially explosive situation'. Both love and words visit the poet without his knowledge. There is no pursuit, only waiting. In fact, the waiting itself becomes a form of pursuit, a strategy. It is only then that the revelation occurs. The analogies, separately explored, now come together, and the metaphor used to suggest this fusion is light. In 'Poetry as Knowledge', Ezekiel tells us, 'What the poet knows makes the poem what it is, if the poet's knowledge is alive and his art fully extended while he writes the poem.' 'Poet, Lover, Birdwatcher' epitomizes Ezekiel's search for a poetics which would help him redeem himself in his eyes and in the eyes of God. For an explication of 'Poet, Lover, Birdwatcher', see Meena Belliappa in *The Miscellany* (1971: No. 46).

POET, LOVER, BIRDWATCHER

To force the pace and never to be still
Is not the way of those who study birds
Or women. The best poets wait for words.
The hunt is not an exercise of will
But patient love relaxing on a hill
To note the movement of a timid wing;
Until the one who knows that she is loved
No longer waits but risks surrendering—
In this the poet finds his moral proved,
Who never spoke before his spirit moved.

The slow movement seems, somehow, to say much more.
To watch the rarer birds, you have to go
Along deserted lanes and where the rivers flow
In silence near the source, or by a shore
Remote and thorny like the heart's dark floor.
And there the women slowly turn around,
Not only flesh and bone but myths of light
With darkness at the core, and sense is found
By poets lost in crooked, restless flight,
The deaf can hear, the blind recover sight.

Advanced Placement English
Far East Unit: Modern Poetry
Bonus Assignment (up to 25 points)

Investigate the imagist school of modern poetry. Share its "creed" and five samples of its best work with the class. Due the week of December 1.

The Imagist Creed

Since the six tenets of the Imagists have had such widespread influence upon modern poetry and really sum up many of the nineteenth and twentieth century poetry even in the latter's more conservative forms, it is well to quote their creed:

1. To use the language of common speech; to employ always the exact word, not the merely decorative word.

2. To create new rhythms as the expression of new moods. We do not insist upon "free verse" as the only method of writing poetry. ...We do believe that the individuality of a poet may often be better expressed in free verse than in conventional forms.

3. To allow absolute freedom in the choice of subject.

4. To present an image / hence the name "Imagist" /. We are not a school of painters but we believe that poetry should render particulars exactly and not deal in vague generalities, however magnificent and sonorous.

5. To produce poetry that is hard and clear, never blurred or indefinite.

6. Finally, most of us believe that concentration is the very essence of poetry.

A LADY

You are beautiful and faded
Like an old opera tune
Played upon a harpsichord;
Or like the sun-flooded silks
Of an eighteenth-century boudoir.
In your eyes
Smolder the fallen roses of outlived minutes,
And the perfume of your soul
Is vague and suffusing,
With the pungence of sealed spice jars.
Your half tones delight me,
And I grow mad with gazing
At your blent colors.
My vigor is a new-min[illegible]d penny,
Which I cast at your feet.
Gather it up from the dust,
That its sparkle may amuse you.

-Amy Lowell (1874-1925)

Advanced Placement English
Far East Unit: Modern Poetry
Bonus Assignment (CONTINUED)

On the withered branch
A crow has alighted -
Nightfall in autumn.
-Basho

On the wide world's ways!
Cherry blossoms left unwatched
even for three days!
ca. 1760

The way a crow
Shook down on me
The dust of snow
From a hemlock tree

Has given my heart
A change of mood
And saved some part
Of a day I had rued.
-Frost

In a station of the Metro
The apparition of these faces in the crowd,
Petals on a wet, black bough.
Pound, 1913

One frosty night when the guns were still
I leaned against the trench
Making for myself hokku
Of the moon and flowers of the snow.
-Richard Aldington

Advanced Placement English
Far East Unit: Modern Poetry

THE RIVER-MERCHANT'S WIFE: A LETTER

(after Rihaku[1])

Ezra Pound

While my hair was still cut straight across my forehead
I played about the front gate, pulling flowers.
You came by on bamboo stilts, playing horse,
You walked about my seat, playing with blue plums.
And we went on living in the village of Chokan:
Two small people, without dislike or suspicion.

At fourteen I married My Lord you.
I never laughed, being bashful.
Lowering my head, I looked at the wall.
Called to, a thousand times, I never looked back.

At fifteen I stopped scowling,
I desired my dust to be mingled with yours
For ever and for ever and for ever.
Why should I climb the look out?

At sixteen you departed,
You went into far Ku-to-yen, by the river of swirling eddies,
And you have been gone five months.
The monkeys make sorrowful noise overhead.

You dragged your feet when you went out.
By the gate now, the moss is grown, the different mosses,
Too deep to clear them away!
The leaves fall early this autumn, in wind.
The paired butterflies are already yellow with August
Over the grass in the West garden;
They hurt me. I grow older.
If you are coming down through the narrows of the river Kiang,
Please let me know beforehand,
And I will come out to meet you
As far as Cho-fu-Sa.

[1] The Japanese name for Li Po, an eighth-century Cinese poet.

JENNIFER ATKINSON

HAIL ON STONE MOUNTAIN

Bashō knew that hailstones simply
clatter on bare rock crags,
so rather than trudge another hour
uphill to listen and find the words
in the storm at the top,
he turned aside and returned
the wayside innkeeper's bow of invitation.
He settled down on the inn's
wood porch under the eaves
and fed his breakfast rice
grain by grain to the sparrows
who shared his refuge.
Their speckled breast feathers
riffled back in the cold wind.
One's wing hung bent.
He gave it no extra attention,
though the others kept it from eating.

His tea had long since
stopped steaming, forgotten
till a clink came of iron on iron:
the innkeeper's daughter stirring the fire.
He hoped she wouldn't shuffle out
smiling to offer more.
The way she held her head
to hide that bulging purple ear,
the fear and the gracefulness,
but especially her silence
(he guessed she was nearly deaf)
distracted him. It pulled
his body from itself
and made longing seem falsely
easy to fill. He wondered
if she were always silent.

The hail whitened the garden rocks.
He thought of it falling
in the long dark furrows
already sowing next year's winter
or pummelling down the first
plum blossoms, their scent broken
open like jars of cloves and honey.
He thought of the girl's body stung
with its hard, cold points.

He flicked another rice grain out,
then dumped the whole bowl.
Claws and beaks clicked on the floor.
In *that* he heard the hailstones fall,
counted syllables on his fingers
and when he got it right,
slapped the bare wood with both palms.
At the sudden sound, the sparrows scared,
the innkeeper's daughter squawked
and clumsily spilt the tea.

Poetry, November 1984

Advanced Placement English
Far East Unit: Modern Poetry

JENNIFER ATKINSON

FORTUNE-TELLING

Walking by again
the row of star and palm
readers, who would track
and sell me back my future,
I cross Kathmandu's Ratna Park
—bangle and book hawkers,
the hiss of Tibetan fry-bread,
betel juice spat in the dust
—to the bus stop. It's Sunday,
the weekend is over and back
I go to the monastery-school
to listen to chanted repetitions
of B-I-R-D—Bird.
(Their textbook illuminates the word
with a ruddy North American robin.)

I've been here too long.
The cheap plink of my coins
in the beggar's tin dish,
her halo of heat-slow flies,
her eyes cast over like fried egg yolks,
are words and no longer hurt
me except in retrospect.
Only *wound* is *blessing*,
in Old English a bloody
consecration of the altar,
stone and earth turned temple.
And I know my heart no longer
bleeds. Intact, untouched.

The bus is a VW van,
stripped of all but the driver's chair
and two nailed-down benches.
Usually the driver jammed us in
so tight those standing
couldn't fall. But today,
late as I am,
the van is oddly almost empty
—one bench crammed hip to elbow,
the other bare except for her,
a woman, ordinary with her torn
sari and market bag of carrots and mangoes.
No one dares go near her.
And though she wears no bell nor
label, still I can tell
by the others' kept distance,
even if non-contagious,
the woman is a leper.
There are no seats left
on the side that looks
safe and no straps
to hold in the middle alone
so I board and sit not right
beside her but near
as courtesy will allow.

I love my horror, the shiver
and smell of her ripe fruit,
the dangerous
balk and swerve of the bus.
Once I even, as if by
accident, brush her silk
skirts. She shies from
my blue-eyed sidelong glances,
counts and recounts her five
lace-topped carrots. I wonder
if she lives by herself,
if the numbing of leprosy
dulls an easy appetite for
and fear of those who know
and would retell her future.

There's not a mark on her.
Her only scars
are wrinkles and the pock
where a nose-ring hole has half
grown back. Did she sell
the jewel that once
shone there? Surely
she has no daughter in need
of gifts toward a bridal dowry,
has never felt an infant's
(from Latin, not yet speaking)
miraculous, reflexive
grasp of her finger
in its small fist.

She must be childless,
I think, like me. And so now
full of self-pity, I love her
and for the first time afraid,
remember that seven years must pass
before the symptoms show,
before I know if the touch of her
dress has infected
me. It takes that long
for the contagion to touch the nerves.

To a Child in Calcutta

Dark child in my arms, eyes
The whites of them just like mine
Gazing with black, shined canniness
At mine like large agates in a billboard,

Whom I held as a passerby
A few stricken days down Bandook Gulli,
While they were singing, upstairs,
Everyone in Calcutta is knocking at my door,

You are my conqueror! and you were
Calmly taking in my colored eyes and
Skin burned and thin and
Browned hardly at all by your Bengal sun:

If they show you, when you reach my age,
The blown-up snapshot they took of the stranger
Holding all you once were in his arms,
What will you be able to think, then,

Of the one who came from some elsewhere
And took you in his arms
And let you know the touch of a father
And the old warmth in a paw from nowhere,

But that in his nowhere
He will be dying, letting go his hold
On all for which his heart tore itself
As when they snapped you in his arms like his child,

And going by the photograph
That there was this man, his hair in his eyes,
His hand bigger than your whole head,
Who held you when helplessly

You let him, that between him and you
Were this gesture and this allowance
And he is your stranger father
And he dies in a strange land, which is his own.

In Calcutta, I thought,
Every pimp, taxidriver, whore, and beggar
Dowsed for me through the alleys day and night —
In Bandook Gulli I came upon you,

On a street crossed by fading songs
I held you in my arms
Until you slept, in these arms,
In rags, in the pain of a little flesh.

Galway Kinnell, Selected Poems

SCENIC VIEW

From the scorch and poverty and from the cumin and opulence
of the Indian plains, dust gathers and spores convene.
Pollen insects alive or in desiccate husk,

flecks of grit and commas lost in translation from
one of India's fifteen official languages to another—
all these are lofted by thermals toward the nival

heaven of the Himalayas, where it's so cold the warmth
of a dead insect—its last, gray-embered smidge
of decay—is enough to burn through the onionskin

snow crust an icy, open grave. Which will soon
be pillaged by a phalangid spider who knows how
to snatch the remains without dislodging the rim

and becoming the depth, so delicate is the future
at 16,000 feet, where the genetic code burns like a pilot
light in every body, in every of the future's parasites.

William Matthews, The New Yorker
August 24, 1985

THE PERSIMMONS

(Beijing, China)

In a cove reaching back between ridges
the persimmon groves:
leaves rust-red in October
ochre and bronze
scattering down from the
hard, slender limbs of this
slow-growing hardwood
that takes so much nitrogen
and seven years to bear,
and plenty of water all summer
to be bearing so much and so well
as these groves are this autumn. . . .
Gathered in yard-wide baskets
of loose open weave
with mounds of persimmons just picked
still piled on the ground.
On tricycle trucks
pedalled so easy and slow down the lanes,
"deep tawnie cullour" of sunset,
each orb some light left from summer
glowing on brown fall ground,
the persimmons are flowing
on streams of more bike-trucks
till they riffle and back up
alongside a car road
and are spread on the gravel by sellers.
The kind with a crease round the middle,
Tamopan, sweet when soft,
ripening down from the top to the base.
Persimmons and farmers
a long busy line on the roadside,
in season, a bargain, a harvest
of years, the peace of
this autumn again, familiar,
when found by surprise at
the tombs of the dead Ming emperors.
Acres of persimmon orchards
surrounding the tumuli
of kings who saw to it they kept on consuming
even when empty and gone.
The persimmons outlive them,
but up on the hills
where the Great Wall wanders
the oaks had been cut for lumber or charcoal
by Genghis Khan's time.
People and persimmon orchards prevail.
I walked the Great Wall today,
and went deep in the dark of a tomb.
And then found a persimmon
ripe to the bottom,
one of a group on a rough plaited tray
that might have been drawn by Mu-ch'i,
tapping its infant-soft skin
to be sure that it's ready,
the old man laughing,
he sees that I like my persimmons.
I trade him some coin
for this wealth of fall fruit
lined up on the roadside to sell to the tourists
who have come to see tombs,
and are offered as well
the people and trees that prevail.

—Gary Snyder

The New Yorker • September 15, 1986

IN A BONSAI NURSERY

Nearly nothing
in Nature so
spirits the eye
off—but off by
way of in—to
unveil detail
as minimal
as it's recep-
tive to as does
this more than true-

to-life, living
family of
diminutive
replicas of
themselves, whose pin-
point blossomings
and punctual
leaf-losses, whose
every nubbled
knob and fissure,

knot-imploded
distension, and
deep, thematic
torsion reproach
our recognized
but unrenounced
confusion of
size with grandeur.

These pondered, hand-
won triumphs of
containment, drawn,
tentatively,
from earth-toughened
fingers, father
to son, and on
to son, so long
as the branches
hold on each side,

bid us enter-
tain notions of
days whose hours are
shorter than ours
(shrunken, misted,
mossed-in seasons,
amassed in hard-
pressed heartwood rings) . . .
and enter, please,
a forest where

sun, planets, stars,
and our little,
still swollen moon
are brought, though yet
unreachable,
nearer the roofs
of the trim, smoke-
puffing houses.

—Brad Leithauser

The New Yorker • • October 28, 1985

BEST COPY AVAILABLE

Advanced Placement English
Far East Unit: Modern Poetry

The Granite Pail

THE SELECTED POEMS OF
Lorine Niedecker
Edited and with a Preface by
Cid Corman

Since her death in 1970, Lorine Niedecker's reputation has steadily grown, yet most of her books, published in very small editions, have been almost unobtainable. THE GRANITE PAIL, edited by Lorine Niedecker's friend and literary executor, Cid Corman, now presents a selection of the poet's best work from throughout her career.

Lorine Niedecker wrote spare, precisely worded verses with their roots in the folk idiom and the nature images of the lake and marsh country of her Fort Atkinson home. She did not want for admirers: Basil Bunting once called her "the best living poetess. No one is so subtle with so few words." Peter Yates ranked her "the most absolute poetess in our language since Emily Dickinson." William Carlos Williams wrote to her: "I have always admired your work. . . . It is good *poetry*. It is difficult and warm. It has a life to it." She was praised by Louis Zukofsky, Edward Dahlberg, Kenneth Rexroth, Herbert Read, James Laughlin, Robert Duncan, Robert Creeley, and other leading poets and critics.

Lorine Niedecker was a supreme artisan, who carefully, painstakingly, fashioned miniature masterpieces that almost magically communicate an informed and inspired vision of the world that is distinctly her own. Through this ample and representative selection of her work a wide audience may now appreciate her superb poetic achievement.

Swept snow, Li Po,
by dawn's 40-watt moon
to the road that hies to office
away from home.

Tended my brown little stove
as one would a cow—she gives heat.
Spring—marsh frog-clatter peace
breaks out.

I am sick with the Time's buying sickness.
The overdear oil drum now flanged to my house
serves a stove costing as much.
I need a piano.

Then I'd sing "When to the sessions
of sweet silent thought"
true value expands
it warms.

I knew a clean man
but he was not for me.
Now I sew green aprons
over covered seats. He

wades the muddy water fishing,
falls in, dries his last pay-check
in the sun, smooths it out
in *Leaves of Grass*. He's
the one for me.

Old Mother turns blue and from us,
"Don't let my head drop to the earth.
I'm blind and deaf." Death from the heart,
a thimble in her purse.

"It's a long day since last night.
Give me space. I need
floors. Wash the floors, Lorine!—
wash clothes! Weed!"

OBJECTIVES:
- To review the major literary genres: essay, poetry and novel.
- To survey the influence of the Far East on Western literature.

EVALUATION:
- Reading quizzes, class participation, composition, worksheets.

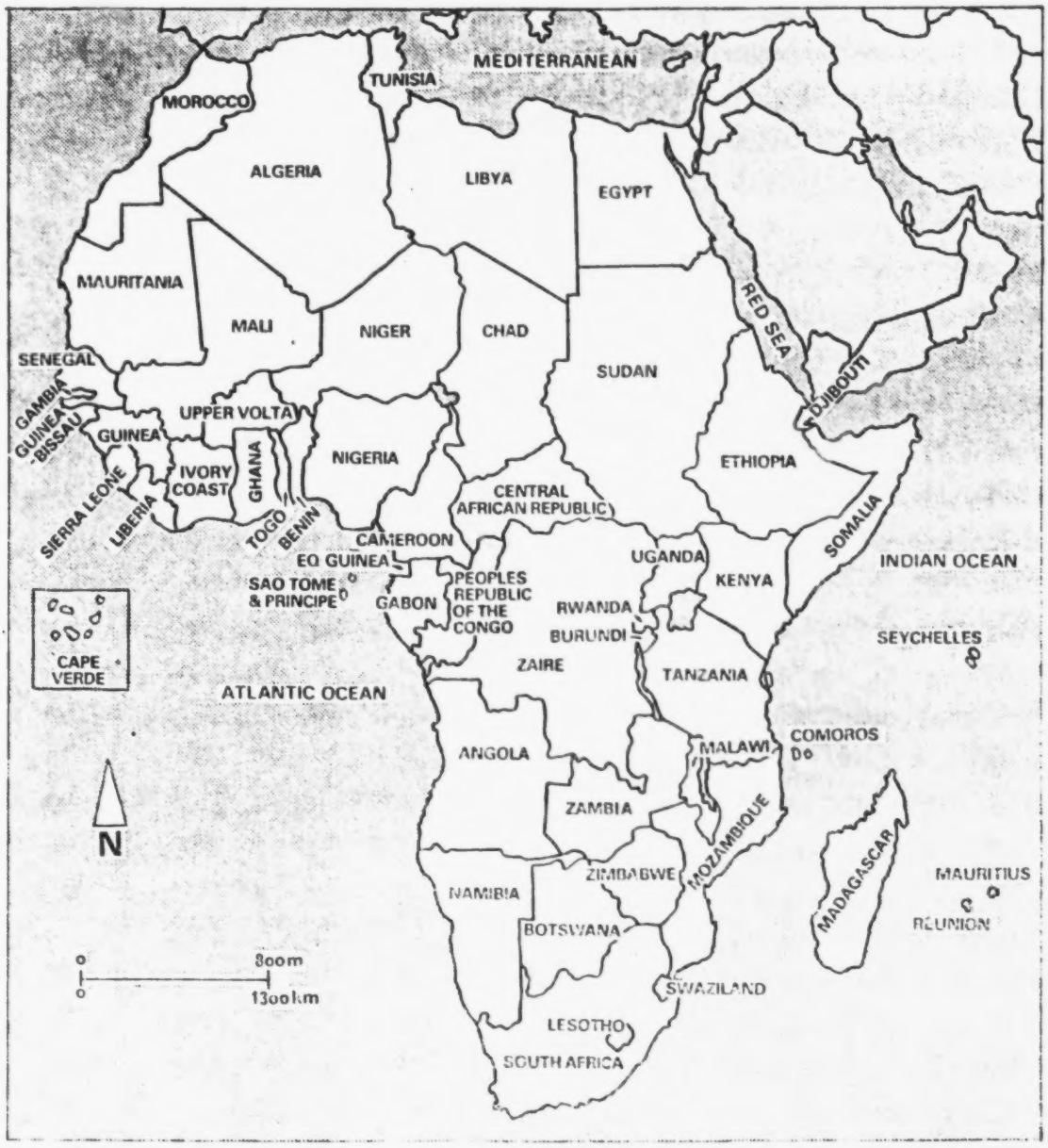
NARRATIVE/DRAMA AS LITERATURE 2
MINI-UNIT: THE FAR EAST

*Period 1 supplemental assignments.

3	4	5	6	7
ign out: Understanding the Essay, Little, Brown Reader* elect your novel: The River Siddhartha Typhoon Secret Sharer A Passage to India* --- Read novel	Introduction to India --- "Dissertation on Roast Pig,"* "Zen and the Art of Burglary,"* "Well in India" Period 7: Japanese Culture Seminar	Reading quiz: "Well in India" --- "Shooting an Elephant"	Reading quiz: "Shooting an Elephant" --- "A Hanging"	"A Hanging" "A Devoted Son" (Xerox) --- Read your novel.
10	**11**	**12**	**13**	**14**
ndian Poetry Unit (Xerox packet) istory of English --- uth: Chapter 1 ndo-European language family. 38	Modern Poetry Group-work Haiku, Pound and the Imagist Group, poems with subject matter from the Far East. --- Group poetry worksheets.	Poetry reports. Film strip. --- Composition prewriting	←WRITE PAPERS→ ---	--- 39

EXPLORING THE THIRD WORLD

Materials for the Unit on Africa



NANCY TRAUBITZ

CHERYL PFETSCH

INTERDISCIPLINARY UNIT: ENGLISH/HUMANITIES

This assignment requires students to explore the literature, history, and art of African culture and to discover for themselves the underlying mythic patterns that connect it to the more familiar European and American cultures. The interrelationships of African culture with modern poetry and painting and its impact on their development will be analyzed. Special consideration will be given to the role of the artist and his quest for beauty and expression of his mythic self.

Objectives:

1. Relate a given piece of literature meaningfully to other works on the basis of the genre it represents; the broad theme it addresses; or the biographical, cultural, or historical milieu that gave rise to it.

2. Examine specific works of literature/art from African cultures relating them to the mythic quest theme. Evaluate the effect of this culture on the art and poetry of the twentieth century.

Procedures:

1. Read Chinua Achebe's novel Things Fall Apart. Discuss Achebe's view of "tribal man". In what ways is he an "everyman"? In class, write a contrast/comparison of Okonkwo to a) Stephen in Portrait or b) Marlow in Heart of Darkness.

2. Read a sampling of poetry and essays by the following African writers:
   Wole Soyinka; Peter Abrahams; Tom Mboye; Albert Luthuli.
   Consider the following questions:
   a) What is the author's view of tribal man?
   b) Upon what quest is he embarking? Is he successful?

3. Attend a lecture by a guest speaker on African art.

4. In groups, examine and explain pictures/slides of African art.
   then compare the motifs with the following modern works of art:
   "The Prodigal Son" - C. Brancusi
   "Venus" - J. Epstein
   "Demoiselles d'Avignon" - P. Picasso
   "Head of a Woman" - A. Modigliani
   Share the ideas discovered in brief presentations with the class.

5. Visit the Museum of African Art, Washington, D.C.

Products:

After exploring various facets of African culture, students will create their personal totem/myth using any media available to them. Class time will be provided for students to share and experience each other's efforts.

Evaluation:

1. Letter grade based on content and completeness of student notebook.
2. Letter grade based on frequency and on content of student participation in group discussions.
3. Credit/no credit on student's personal totem/myth presentation.

INTERDISCIPLINARY UNIT: ENGLISH/HUMANITIES (continued)

Bibliography:

Achebe, Chinua. Things Fall Apart
Duerden, _____. African Art
Soyinka, Wole. "Telephone Conversation"
Witt, Mary Ann Frese, et al. The Humanities: Cultural Roots and Continuities, Vol. I

The poems "Totem," "New York," and "Paris in the Snow," which appear in the body of this illustrative unit, were reproduced from MODERN POETRY OF AFRICA, a Penguin paperback edited by Ulli Beier and Gerald Moore. Monsieur Senghor, who was the president of the republic of Senegal, gave permission for us to use also the translation of the poems by John Reed and Clive Wake as they appear in the volume of Senghor's work SELECTED POEMS, published by Oxford University Press.

Students of French may be interested in comparing the two translations with the French original from the volume of Senghor's work, published by Paris Seule. (Both translations are available in this guide. The second translation appears in the poetry supplement.)

**Totem by Leopold Sedar Senghor

I must hide in the intimate depths of my veins
The Ancestor storm-dark skinned, shot with lightning and thunder
And my guardian animal, I must hide him
Lest I smash through the boom of scandal.
He is my faithful blood and demands fidelity
Protecting my naked pride against
Myself and all the insolence of lucky races.

*Le Totem by Leopold Sedar Senghor

Il me faut le cacher au plus intime de mes veines
L'Ancetre a la peau d'orage sillonnee d'eclairs et de foundre
Mon animal gardien, il me faut le cacher
Que je ne rompe le barrage des scandales.
Il est mon sang fidele qui requiert fidelite
Protegeant mon orgueil nu contre
Moi-meme et la superbe des races heureuses . . .

---

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Advanced Placement English
African Unit
Required and Bonus Assignments

Name _____

Date _____ Class _____

Directions: Read the following assignments. Note that the first assignments are required by all students. You may do either or both the other two assignments for bonus credit.

Initial any or all assignments you plan to do. Return this contract to me by _____.

I. Read Cry, the Beloved Country and the poetry packet of Black and African poetry. Complete the worksheets on the slide show and the field trip. Write the assigned essay. 150 points

II. Read the background text and take the open-book test by _____. 50 points

III. Read a novel set in Africa and write the essay on it by _____. 50 points

In the space below write any questions and comments.

Advanced Placement English
Field Trip Worksheet
Museum of African Art/Renwick Gallery
Due next class - 20 points

Name _____

Date _____ Class _____

I. Emblems of Status - Museum of African Art

1. Decorating the body fills a variety of purposes:

adornment -

group identification -

group allegiance -

rite of passage -

status -

Choose three artifacts you see and consider how and why various African cultures decorate the body.

Do you see counterpart decorations in American culture? Why or why not?

2. Decorating the household - what purposes are served?

Vocabulary (will be defined in lecture)

compound -

impluvium -

oba -

orisa -

a. Examine the Yoruba houseposts. Look for one recurrent theme (motif) What are the details (describe or sketch).

b. Examine the Yoruba doors. Which side was carved by the master artist? Which by his assistants? How do you know?

II. Renwick Gallery - Celebration

"Celebratory objects, whether beautiful or bizarre, are themselves a kind of speech, eloquent in their silence."

One task of the exhibition is to decode the symbols and make them speak to us.

Choose one item from each of the galleries listed and explain briefly - what it is/what culture it belongs to/why it "speaks" to you.

a) Gallery 2 - Elements of Celebration

b) Gallery 3 - Rites of Passage

c) Gallery 4 - Shrines and Altars OR

Gallery 7 - Celebrations of the Polity

Advanced Placement English
Museum of American Art/Museum of Afrian Art
Worksheet (20 points)
Due next class

Name_____
Date_____Class____

I. Praise Poems: The Katherine White Collection

1. These works are called praise poems. If you remember, the literature of the Yoruba of western Africa has a rich oral tradition of ritual chants in honor of the manifestations of the high god, Olorun, called praise poems. However, it is possible to see these objects as "poems" in our sense. Select one piece that you find especially beautiful and describe it briefly. (Extra credit if you choose something not everyone else has selected!)

2. Why might this piece be called a poem? Is it a lyric poem? Why or why not?

3. Identify a piece that relates to the slide show we saw in class. Describe it and relate it to the slide we viewed. Do not use the same object you discussed in questions 1 and 2.

4. Identify a piece that is functional. What is/was its function? How does beauty combine with function?

5. In the greatest of poetry, the manner of writing matches the matter written about. Explain how this aesthetic principle is at work in the object you identified in question 4. How does the manner of making this piece match the function which it would/did serve?

II. Sharing traditions: Five Black Artist in 19th-Century America

1. These paintings are very different from the sculptures and carvings of the White collection. The difference is partly in the medium and partly in the fact that the White collection is lyrical while this collection is epic or narrative. Select one piece you find especially beautiful and describe it. (Again, extra credit if you choose different paintings)

2. Why might this piece be called a narrative? Is it a comedy or a tragedy? Support your answer.

3. Identify a piece that carries with it some suggestion of the African tradition. Identify that African background.

45

4. and 5. Some contemporary black artists have suggested that more was lost than gained when black artists brought their heritage to the Western world and that the primitive African works show a power and immediacy that Western art has never been able to achieve. As you wander about in the museum, consider this question and comment on it on the back of this paper. Specific examples are essential for credit.

African Unit Name_____ 40

Notes on slides (20 points) Date_____Class_____

Directions: You should be able to make sufficient notes to answer these questions and prepare for the class discussion and the field trip as you watch the slides. Do not worry about getting everything down. Watch the slides!

I. From the collections of the Museum of African Art:

1. What materials are used to create these objects?

2. These works of art are meant to be part of the everyday life of the people. Identify one object that you feel is especially beautiful and functional.

3. Ritual objects are a very important part of this collection. Identify one object used in a ritual such as a mask or chair and speculate on its use.

4. These works of art come from cultures that are primarily agricultural. Identify one object that suggests other activities than farming. Describe its use.

5. Several objects included here come close to our concept of a work of art as something to be viewed but not used. Identify one object that strikes you as beauty beyond any strictly functional use, some lovely thing you would like to have in your room. Explain briefly why you would like to add this piece to your own collection.

II. From PRAISE POEMS: The Katherine White Collection

6. Why do you think White called these objects "Praise Poems"?

7. How do you tell the male Chi-wara (antelope spirit) from the female?

8. Why do the Yoruba men perform the Gelede Festival (note the Gelede mask)?

III. From the Phillips Collection, modern art influenced by primitive art:

9. Do you agree that sculpture, such as the Cacometti, has been more influenced by primitive art than painting? Why might this be the case?

10. Why has African art has such a great impact on modern art, music and literature? Consider form, subject matter, symbolic value and anything else you can think of!

Advanced Placement English
African Unit Test (50 points)
Based on The Humanities I -Chapters 14 through 18, "The African Cultural Root"

Directions: Mark the letter of the word or phrase which best completes each sentence.

African Backgrounds:

1. The cultures of Western Europe and those of Africa begin to mingle and to affect each other during a) modern times, b) the Golden Age, c) the Renaissance, d) the Middle Ages, e) the Industrial Revolution.
2. Africa has influenced the West a) economically, b)socially, c) culturally, d) in all these ways, e) in none of these ways.
3. Economically, Africa has provided a) raw materials, b) markets, c) raw materials and markets, d) neither materials nor markets, e)technology only.
4. Western cultures have seen Africa as a persistent symbol of a) the "noble savage", b) "primitive savage", c) Tarzans d) "the other", e) our true selves.
5. All of the following modern writers have drawn on African subject matter except a) Joseph Conrad, b) Graham Greene, c) Camus d)Alex Haley e) James Joyce.
6. Most Africans sent to the New World lived when in Africa a)on the west coast, b) inland, c) on the eastern coast, d) north of the Sahara Desert, e)in the Nile valley.
7. All of the following are major rivers of Africa except a)the Congo, b)the Nile, c) the Niger, d) the Hudson, e) the Orange.
8. African religions tend to emphasize a) linearity of time, b) circularity of time, c) rapid change, d) evolution through time.
9. African artists put great value on a)individuality, b) change, c)class structure, d) tradition e) originality.
10. Most archaeologists believe the earliest forms of man are those discovered in the Olduvai Gorge in a) Kenya, b)Ethiopia, c) Zaire, d) Mali, e) South Africa.
11. The vast diversity of Africa's ecological settings includes all of the following except a)desert,b)high mountain ranges, c) Savannah grasslands, d)tropical rainforest, e)fertile river delta.
12. Modern linguistic studies that the proto- language of much of Africa was a) Indo-European, b) Hebrew, c) Bantu, d)Nok, e) Benin,
13. The ancient terra-cotta heads of animals and human beings from as early as the ninth century B.C. found at the juncture of the Niger and the Benue rivers are the work of a rich civilization called a)the Indo-European, b) the Bantu, c) the Nok, d) the Arab, e) the Benin.
14. The great bronzes of African art were created in the medieval kingdom of a)Ghana, b) Nok, c) Benin, d) Mali, e) Ife.
15. The title oba means a) king, b) god, c) explorer, d) storyteller, e) first-wife.

West African Literature: The Oral Tradition

16. Africa's language families include all of the following except a) Afro-Asiastic, b) Indo-European, c) Nilo-Saharan, d) Khoisan, e) Congo-Kordofanian.
17. Before the nineteenth century, few African works were written down because a) there were few works, b) Africans could not write, c) religious beliefs forbid writing, d) few African languages had a written alphabet, e) writing was against the law.
18. A griot is a) king, b) god, c) historian-poet, d) hunter, e) wife.
19. Sundiata is a) a praise poem, b) an epic, c) a myth, d) a proverb, e) a riddle.
20. Oral literature is hard for us to evaluate because a) we do not like music, b) we expect literature to be written, c) we do not appreciate poetry, d) we lack great artist-performers, e)we can't be quiet and listen.
21. Sundiata is based on a revolt against the declining empire of Ghana about a) 1000 B.C. b) 600 A.D. c) 1200 A.D. d) 1400 A.D. e) 1776 A.D.
22. The father of Sundiata is famous for his a) wisdom, b) strength, c) beauty, d) kindness e) patience.
23. The mother of Sundiata is remarkable for her a) wisdom, b) ugliness, c) kindness, d) winsome, e) patience.
24. When Sundiata is born a) there is a violent thunder storm, b) it is mid-night, c) a star shines, d) the river floods, e) all the other babies die.
25. Sundiata is remarkable because a) he is huge, b) he never smiles, c) he is greedy, d) he is lame, e) all of the above.

26. Sundiata finally stands upright when he is a)three, b) seven, c) twelve, d)thirteen,e)twenty
27. Sundiata walks because a) he is frightened, b) the wicked queen tries to kill him, c) his mother berates him because she is insulted by the queen, d) he must save his best friend, e) he is tired of sitting down.
28. Sundiata immediately possesses a wonderful weapon, a) a sword, b) a bow, c) an ax, d) a gun, e) a double-edged knife.
29. Sundiata's first action is a) to fly, b) to give his mother a gift, c) to find a sleeping beauty, d) to go hunting, e) to kill the wicked queen.
30. After a series of trials and years of great battles, Sundiata founds the city of Niami and becomes the father of the people of a) Mali, b) Hausa, c) Yoruba, d) Mande, e)Dan.
31. Myths a) are based on historical events, b) are purely for entertainment, c) are allied with the religious beliefs and values of the culture, d) concern only the intervention of a high God in human affairs, e) are primarily written down.
32. The belief that spirits or souls may inhabit the bodies of animals or even inanimate objects is called a) animism, b) theism, c) deism, d) ancestor worship, e) orisha.
33. Tales concern a) gods, b) spirits, c) religious questions, d) cultural values, e) the social world of human beings.
34. Of all the kinds of poetry important in the African oral tradition, the least common is a) riddles, b) proverbs, c) oriki (naming poems), d) iwi (masquerader poems),e)love lyrics.
35. All of the following are important modern African authors except a) Birago Diop, b) Joseph Conrad, c) Chinua Achebe, d) Wole Soyinka.

Visual and Musical Arts of West Africa - Mark A for true or B for false.

36. One of the basic differences between Western and African art lies in the Western division between fine and applied arts.
37. All African art is in some way integrated into life in the community.
38. One constant in African art is the tension between order and disorder.
39. Ritual objects such as masks, costumes and figurines are like the myths and tales of the oral tradition in that they are used to pass on traditional values to the next generation.
40. African sculpture appears distorted because those features most important to the ritual function of the animal or object portrayed are exaggerated.
41. African sculpture is usually produced from a single, continuous piece of wood.
42. Abstraction is the representation of the spirit or essence of the object portrayed .
43. A fetish is an object embodying supernatural powers.
44. West African music considers melody, rhythm,timbre and text as essential elements but does not show interest in harmony.
45. Both jazz and African vocal music often display a call-and-response or leader-and-chorus format.

African Roots and Continuities

46. African society venerated youthful vitality over age and wisdom.
47. African art emphasizes sharpness of line and crisp beginning and ending rather than impressionistic form and color.
48. Silence or the "suspended beat" in African music has had a large impact on modern poetry.
49. African art emphasizes a sharp break with the past.
50. "Be cool" in the African languages can be translated as "Let's split!"

African Arts in Festival

In a short essay, relate (compare and/or contrast) the Efe/Gelede of the western Yoruba to any festival celebration in Western history, literature or modern practice with which you are familiar either in your life or your reading. Specific detail is essential.

Advanced Placement English
African Unit
Questions for bonus assignment
Part III: Novel set in Africa

Authors do not choose the settings for their works without careful consideration. Why would an author set a major work in Africa? Base your discussion on the novel you have read to conclude this brief unit on the culture and history of Africa. Consider the symbolic function of setting as well as the obvious autobiographical and historical factors. Do not merely summarize plot.

(Suggested writing time - 30 minutes)

The way we visualize a place has much to do with what we want to believe about that place. The recent films about Africa may well tell us more about what we want to believe is true than about Africa and its people. In a well-constructed essay, consider this problem. I suggest that you decide first if the films do or do not represent reality. State your position on this question in your thesis statement and then develop your essays with examples from all three films which support your thesis. Be sure to discuss all the films. Do not merely summarize plot.

(Suggested writing time - 30 minutes)

<u>Things Fall Apart</u>
"The nature of tragedy lies not so much in what a system does to people as much as what happens to human relationships among people." Keeping this statement in mind, consider how Okonkwo's life exhibits its tenets. Develop your thoughts in a well-organized paragraph. Do not merely summarize plot.

(Suggested writing time - 30 minutes)

Advanced Placement English
African Unit Journal

Name _____

Date _____ Class _____

Cry, the Beloved Country

To add to the understanding of the diverse and rich cultural heritage of South Africa, each student will compile a journal/notebook while reading the novel Cry, the Beloved Country. The grade for this notebook will be equivalent to that for the test on the novel.

Include the following:

1) a list from the novel/readings of words (with definitions) that are indigenous to South Africa

   e.g., apartheid
   veld

2) exploration of at least one aspect of the history, culture or geography of this area of the world

   Consider such topics as:

Tribes:	Boer War
Bantu	Botha Family
Xhosa or Xosa	Dutch East India Trading Co.
Bushmen	Paul Kruger
Zulu	Cecil Rhodes
Sir Ernest Oppenheimer	Mandela Family
Jan Hofmeyr	Steven Biko

   This exploration should take the form of a written report in the notebook.

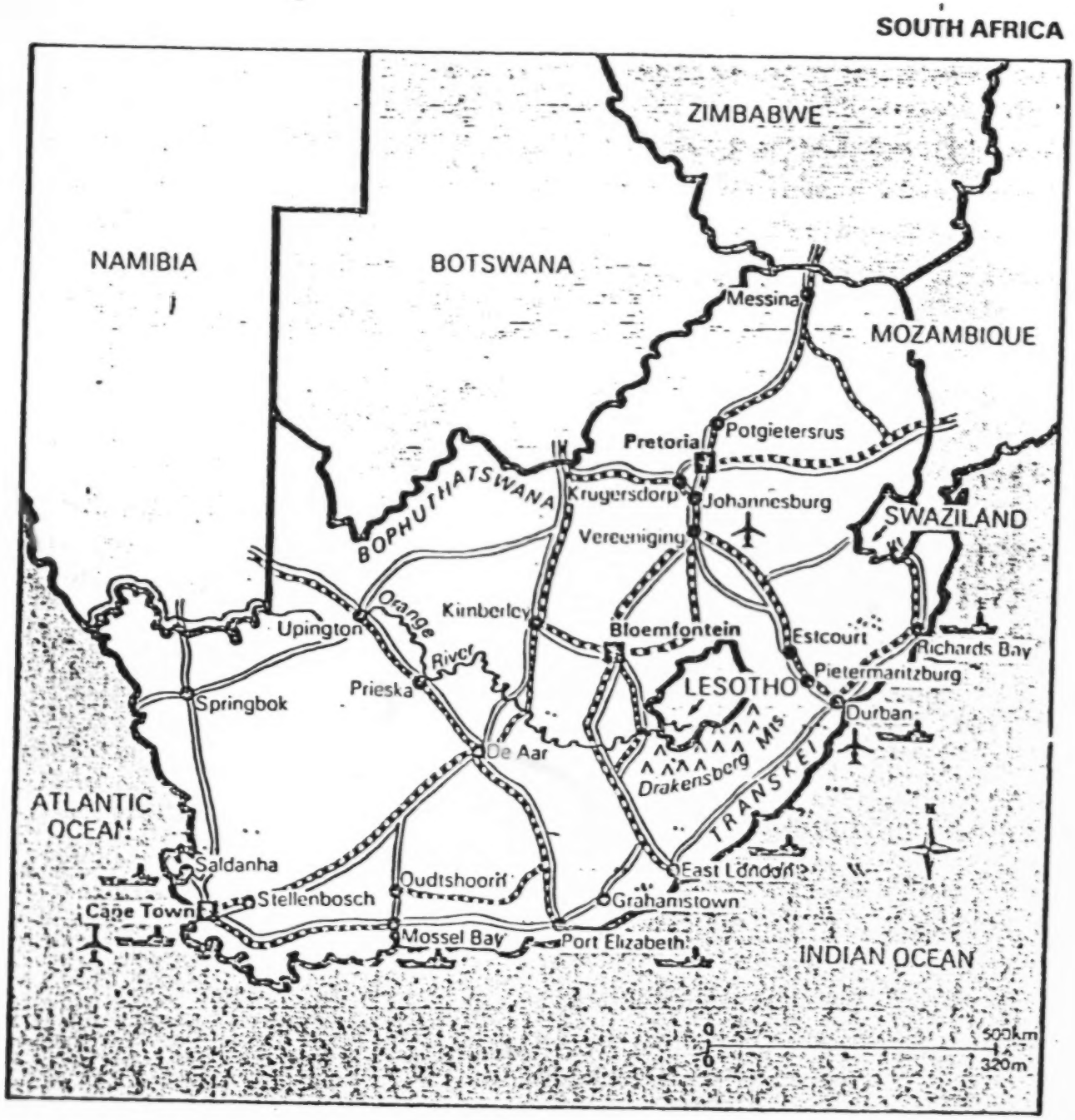
   You will also be expected to give a short (3 minute) oral presentation to the class in group discussion.

3) a compilation of at least three current news articles on South Africa; include:

   a) the newspaper/magazine article
   b) a brief summary of the article
   c) a personal reaction to the news item
      - What problems are evident?
      - Do you see a possible solution?

4) a personal observation about this area of the world. What have you learned about South Africa? Would you like to visit the country?

Advanced Placement English
African Unit
Cry, the Beloved Country



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SOUTH AFRICAN HOMELANDS

Advanced Placement English
African Unit
Cry, the Beloved Country unit test (50 points)

Name_____
Date_____ Class_____

I. Briefly identify 10 of the following:

1. Gertrude
2. John Harrison
3. Umfundisi
4. Mrs. Lithebe
5. Mr. Carmichael
6. Ndotsheni
7. Pretoria
8. "pro deo"
9. Father Vincent
10. Ixopo
11. Pafuri
12. Shanty Town
13. Afrikaans
14. Msimangu

II. Identify the following quotations as they relate to an idea or concept in the novel. If you can identify the speaker, that certainly would be impressive.

1. "They are the valley of old men and old women, of mothers and children. The men are away, the young men and the girls are away. The soil cannot keep them anymore."
2. "The tragedy is not that things are broken. The tragedy is that they are not mended again."
3. "All roads lead to Johannesburg."
4. "I learned all that a child should learn of honour and charity and generosity. But of South Africa I learned nothing at all."
5. "I have one great fear in my heart, that one day when they are turned to loving, they will find we are turned to hating."
6. "We are asking only for more money from the richest industry in the world. This industry is powerless without our labor."
7. "Cry, the beloved country, these things are not yet at an end. The sun pours down on the earth, on the lovely land that man cannot enjoy. He knows only the fear of his heart."

III. Each major character goes through a significant change in the novel. Discuss the change seen in the character and consider the following points:

1. the author's initial portrayal of the man
2. the quest
3. the effects of the quest on the individual.

Use either Stephen Kumalo or James Jarvis in your discussion.

IV. One of the major themes in literature is the native, his place, his responsibilities to his native place and to himself. In Cry, the Beloved Country the young man does not return, in Return of the Native, he does, and in Oedipus, Portrait of an Artist, Huck Finn we explore over and over the tensions and conflicts of what Richard Wright called Native Son. Discuss the two "natives" we have recently studied, showing to what extent the native place influences their tragic destinies.

Advanced Placement English
African Unit

Things Fall Apart- worksheet
(25 points)

Name _____

I. Identify:

Umuofia-

Okonkwo-

Ikemefuna-

Ekwefi-

Ezinma-

Nwoye-

Obierika-

yams-

cassava-

kola nut-

palm wine-

cowrie-

Mr. Brown-

Mr. Smith-

Unoka-

chi-

Ibo-

ilo-

obi-

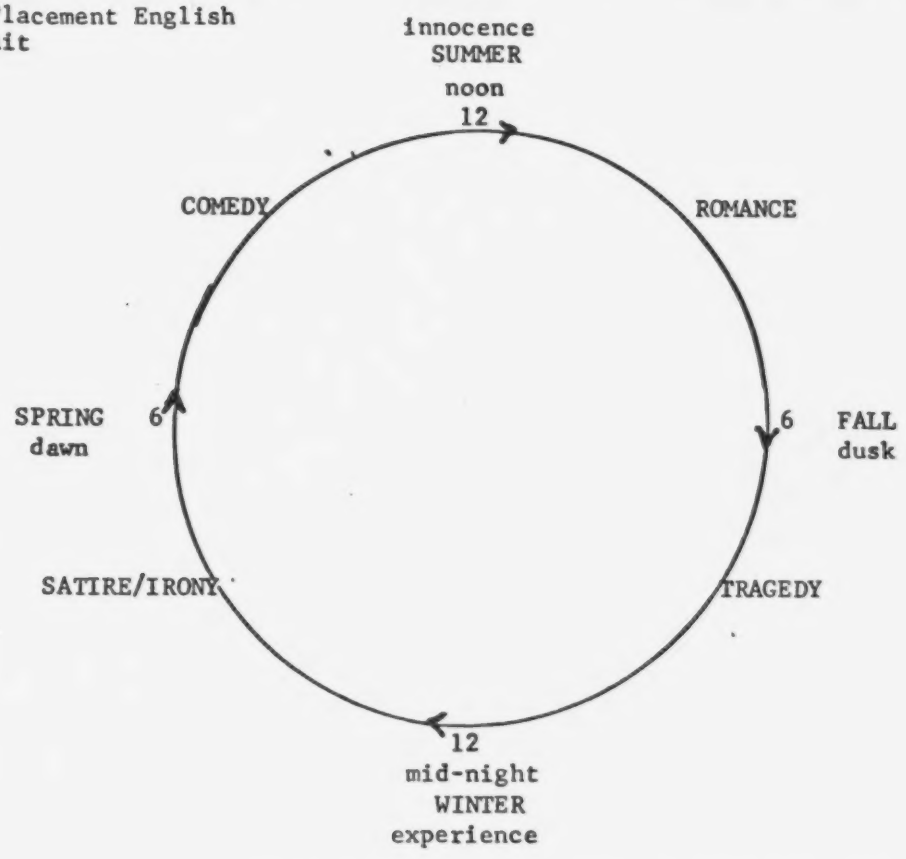
II. What assumptions can you make about the Ibo poeple from Achebe's book? Consider a specific example from each of the following areas before you answer in general.

a. Ritual - ceremonial

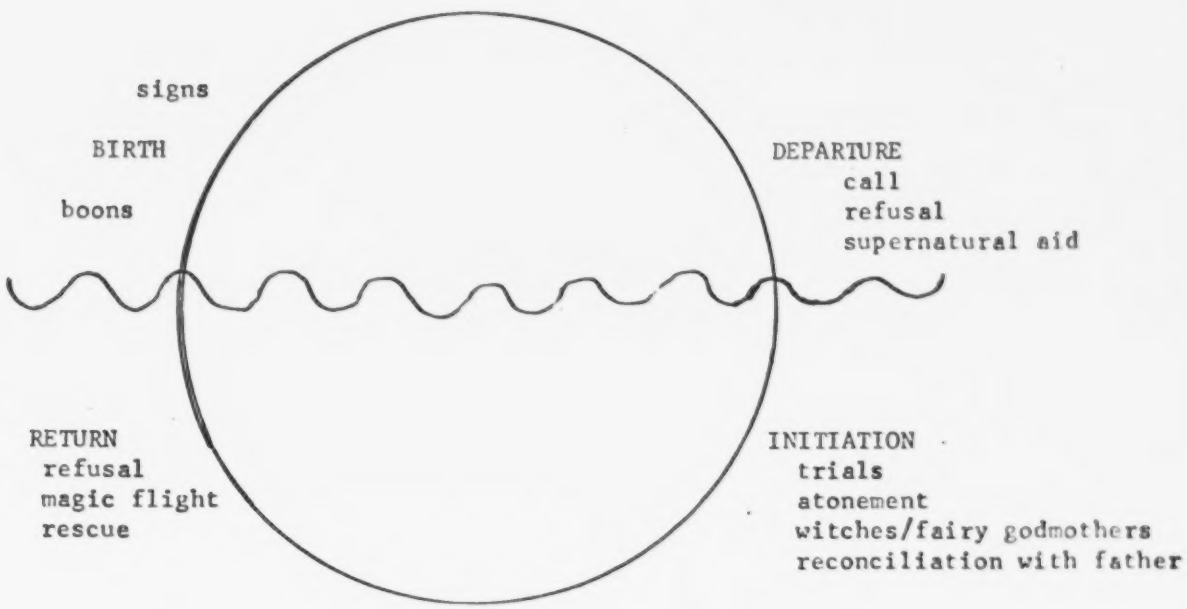
b. Custom - tribal law/ policy

c. Proverb - folk tale

III. Okonkwo- What is the nature of this protagonist? Does he have heroic qualities? How much of your western civilization upbringing colors your observations?



A 24-HOUR SEASONAL CLOCK BASED ON NORTHROPE FRYE



QUEST MOTIF - THE HERO'S JOURNEY BASED ON JOSEPH CAMPBELL

DAVID DIOP

Africa[1]

Africa my Africa
Africa of proud warriors in ancestral savannahs[2]
Africa of whom my grandmother sings
On the banks of the distant river
I have never known you
But your blood flows in my veins[3]
Your beautiful black blood that irrigates the fields
The blood of your sweat
The sweat of your work
The work of your slavery
The slavery of your children
Africa tell me Africa
Is this you this back that is bent
This back that breaks under the weight of humiliation
This back trembling with red scars
And saying yes to the whip under the midday sun
But a grave voice answers me
Impetuous son that tree young and strong
That tree there
In splendid loneliness amidst white and faded flowers
That is Africa your Africa
That grows again patiently obstinately
And its fruit gradually acquire
The bitter taste of liberty.

1956

1. Written, according to *Exodus* 3:2, burned but was not consumed and from which Moses heard the voice of God telling him to lead the Israelites out of Egypt.
2. Flat, treeless grasslands.
3. Diop was born in France of a Senegalese father and a Cameroonian mother; during his childhood he traveled back and forth to West Africa.

LANGSTON HUGHES

The Negro Speaks of Rivers

I've known rivers:
I've known rivers ancient as the world and older than the flow of human blood in human veins.

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young.
I built my hut near the Congo and it lulled me to sleep.
I looked upon the Nile and raised the pyramids above it.
I heard the singing of the Mississippi when Abe Lincoln went down to New Orleans, and I've seen its muddy bosom turn all golden in the sunset.

I've known rivers:
Ancient, dusky rivers.

My soul has grown deep like the rivers.

MARGARET DANNER

The Dance of the Abakweta[1]

Imagine what Mrs. Haessler would say
if she could see the African youth dance
their well-versed initiation. At first glance
as they bend to an invisible barre[2]
you would know that she had designed their costumes.

For though they were made of pale beige bamboo straw
their lines were the classic tutu.[3] Nothing varied.
Each was cut short to the thigh and carried
high to a degree of right angles. Nor was there a flaw
in their leotards. Made of leopard skin or the hide

of a goat, or the Gauguin-colored Okapi's striped coat
they were cut in her reverenced "tradition."
She would have approved their costumes and positions.
And since neither Iceland nor Africa is too remote
for her vision she would have wanted to form

a "traditional" ballet. Swan Lake, Scheherazade or
(after seeing their incredible leaps)
Les Orientales. Imagine the exotic sweep
of such a ballet, and from the way the music pours
over these dancers (this tinkling of bells, talking

of drums, and twanging of tan, sandalwood harps)
from this incomparable music, Mrs. Haessler of Vassar can
glimpse strains of Tchaikovsky, Chopin
to accompany her undeviatingly sharp
"traditional" ballet. I am certain that if she could
tutor these potential protegés, as
quick as Aladdin rubbing his lamp, she would.

1968

1. An initiation dance of the Bantus in which young men entering adulthood dance from village to village for three months.
2. A wooden bar fastened to the walls of a dance studio, used by dancers for support in classroom exercises.
3. Short ballet skirt of gathered sheer fabric.

Hunter, J. Paul, ed. Poetry.
New York: W. W. Norton & Company, Inc., 1973 (pp.262-263)